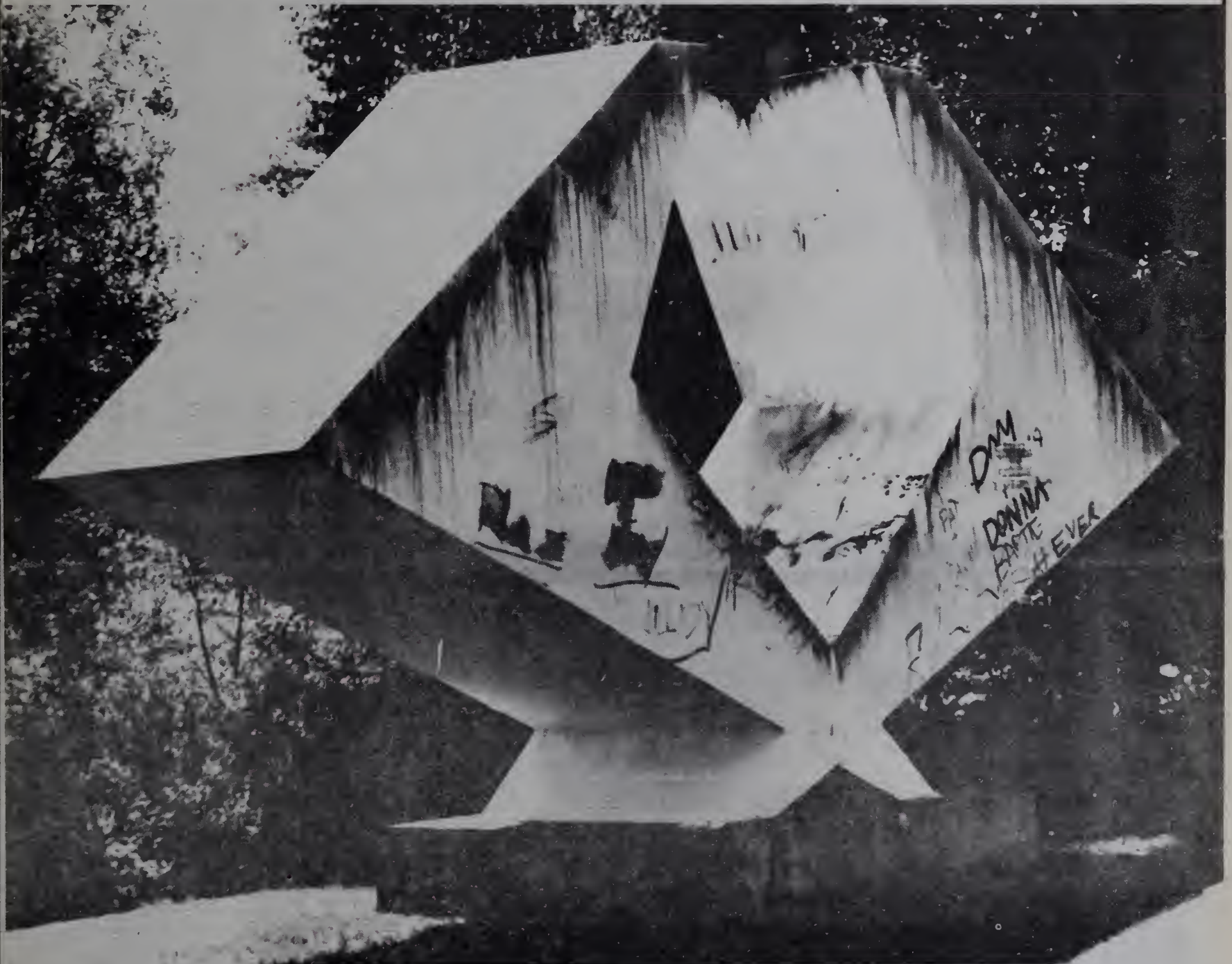


OFS referendum a bust -p.3



The Erindale Enigma

For years, philosophers have asked the question: "What's it all about?" This statue near the North Building hasn't pro-

vided them with any answers. The extra coat of paint added on by persons unknown has further added to the mysteries.

NEWS

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referendum
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VIEWS

All
sorts
of
stuff
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SPORTS

Two
games
remain
for footballers
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Sorry,
Luc
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SHOWS

Stunt-man,
Supertramp,
and
distortions
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OFS passes job strategy

TORONTO (CUP) - The federal government must institute year round, community run job creation programs that allow more meaningful summer jobs, says the Ontario Federation of Students (OFS).

A report entitled Students and Employment was released September 27 at an OFS conference. Jay Drydyck, OFS researcher, said student unemployment in Ontario was 18.6 per cent last summer, a record high for the province.

OFS members passed a motion endorsing a long range industrial strategy, recognizing that the government's policy of indirect job creation was not sufficient.

The indirect methods used by the government include personal and

corporate tax cuts, according to OFS. Drydyck says these methods of job creation do not work because consumers may save the money instead of putting it back into the economy or spend it on imported goods thus creating no new jobs in Canada.

According to the Ontario ministry of education report, Is the Die Cast?, "summer earnings are crucial to many as their main source of financing education; this is especially true for university students."

The report also indicated that women rely more on their parents to fund their education than men. Drydyck said this is because there are less jobs available for women, the jobs available are often of short duration, and women tend to earn less over the summer.

OFS tackles harassment

(CUP) - Procedures to deal with sexual harassment at conferences have been established by the Ontario Federation of Students, (OFS).

Using a model established by the National Union of Students at a conference last May, OFS implemented a sexual harassment grievance procedure act at its conference September 27, to hear and act upon cases of sexual harassment.

Eleanor MacDonald, OFS executive member from Carleton University, said such a procedure was necessary at the NUS conference because sexual harass-

ment was a major problem at conferences. Over half of the female delegates felt they had been harassed, according to MacDonald.

Although there was some doubt as to the necessity of such grievance procedures at a conference, MacDonald was convinced such an act was important.

"If the OFS cannot control sexual harassment at its conferences, how can it be controlled later on campus?" she said.

The Women's issues workshop at the OFS conference also discussed grievance procedures for campus incidents.

CFRE radioerindale...					
	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8 am to 9 am	ERINDALE A.M. with		Rob Foote	Dave Rintoul	Craig Allen
10	Amanda Kaye	Clayton Morgan	David Jeu	Andy Gemza	Marcus Sabga
11	Matt Ng	Brian Chesterfield		Rob Foote	Stu Medlock
12 pm	Chris Engels		Barry McNeil	Doug Doughty	
1	Chris Letters	Al Mastro-martino	MUSICALIA	NEWS	NEWS
2	Peter Hudson	Dennis Ford		David T. Chiarelli	Joe Kinshella
3		Dave Rintoul	Lex Clausen		
4	Richard Szewczyk	Craig Allen		Janet Bird	Dave Rankins
5			Gord Easton	Tom Nitzopoulos	Dave Costello
6	Fr. Canadian Folk Music	Orlando Donato	MUSICALIA	NEWS	Folk Music
7	The Classical Show	Coleman Coffee House	Shakin' in the 60's	The Jazz Lesson	Reggae Blues Ska Funk
8					
9	Don Olson	John Biancucci	Greg Pastyr	Grant Penwill	
10					
11	Jeff Ashcroft	Steve Costello	Rick Menich	Paul Stauskas	
12					

Foreign students pay gov't

TORONTO (CUP) - The Ontario government is demanding that foreign students return tax credits given them up to two years ago.

The move has prompted a coalition of student groups to take the government to court for its actions.

Gord Howe, executive officer of the Ontario Federation of Students, said the government is "blatantly unfair."

"It is a direct case once again of the government screwing up, and trying to make the students pay," Howe said.

Some foreign students will have to pay back \$500; the maximum amount that low income earners can deduct from income tax for property and sales tax credits.

Lorne Maeck, Ontario Revenue Minister, says the tax credits have been cut off because foreign students are not considered provincial residents, even though they reside in the province all year and pay property taxes through their rent and pay income taxes to the federal government.

However, Robert Shenton, a spokesperson for the Canadian Union of Educational Workers (CUEW), said a letter from the Ministry of Finance in 1978 indicated any student earning an income in the province was eligible for the tax credits.

When the CUEW presented the letter to Maeck he "didn't know any details of the issue. He didn't even know his ministry had sent the letter," Shenton said.

Maeck argued in the Ontario legislature last spring that visa students should not be eligible for the tax credits since they don't "contribute in any way to the economy of the province."

Barbara Jackman, lawyer for the CUEW, said the government move will be fought on the grounds that the Finance Ministry cannot establish a blanket policy that all visa students are not Ontario residents.

Prof Wins Tenure Case

(CUP) - An Ontario court has ruled the University of Toronto acted unfairly when they denied a professor tenure.

University of Toronto administrators say they plan to appeal the case of Anthony Paine who was denied tenure in 1975.

The Supreme Court of Ontario's Divisional Court says the tenure committee, which denied Paine's application by a 5-0 vote, appointed a faculty member to it who was biased against Paine.

"The presence of that member constituted unfairness and certainly made the likelihood of unfairness apparent to anyone who knew or became aware of the member's previous statement," the court said.

Paine's lawyer said there were other irregularities which helped his client win his case. He said the tenure committee did not allow Paine to state his case before them. He also said Paine was not fully informed about the information he was to put forward to the tenure committee.

University of Toronto Vice-Provost William Saywell said the court decision was "unworkable." He said the court interpreted the tenure committee as comparable to a jury.

"We never had that interpretation," he said, "this analogy strikes me as unworkable because tenure committees by definition mean knowing the candidate."

Crack a pack of Colts along with the great outdoors.

U of T rejects OFS increase

By STU MEDLOCK

The OFS fee increase suffered an overwhelming defeat at the University of Toronto last week. Only Erindale College, which cast the largest number of ballots of any constituency, voted in favor of the \$1.50 increase.

The rejection was also looked upon as major defeat for SAC, which had fought hard for a Yes vote. SAC President Pete Galway had even prepared a major position paper for OFS, outlining the reasoning behind the proposed increase.

There were many reasons cited as causes for the OFS downfall. The referendum's detractors stated that OFS was invisible to the students and they would not pay more money to an organization that produced no tangible results.

The fee increase proponents also bemoaned the fact that the Yes Campaign may have been carried to the students at too late a date before the election. Most of the campaign and literature arrived barely a week before the election dates.

SAC, though, has waded a vigorous campaign since the start of the fall term. Much of these efforts, however, were spent convincing the college student governments to support the increase.

ECSU President Rene Papin said that if SAC had spent more time directly canvassing students, instead of their governments, the students might have had a clearer idea of OFS and the fee increase rationale.

"Part of OFS's invisibility problem," Papin suggested, "revolves around the fact that

many of the OFS campaigns are waged by local student organizations such as SAC and ECSU. In this way, the students don't see the importance of OFS as an information and organizational resource."

In an interview with Scarborough College Student Council President John Oster, four alternatives were seen as possibilities for the U of T in light of the referendum.

"SAC can accept the defeat and terminate its membership with OFS," Oster said. "In that case, if other schools also reject the increase, that termination would be forestalled. Secondly, SAC could propose changes in the OFS constitution which would allow U of T some sort of special status. As a third alternative, SAC could hold another referendum on the issue."

Oster also mentioned the possibility of Scarborough and Erindale Colleges seeking their own membership in OFS. Erindale voted 361 for, 226 against in the referendum while the decision at Scarborough was a narrow 88-69 defeat of the proposal.

Papin said that he would ask ECSU's recently elected Director of External Affairs, Mark Husak, to investigate the possibilities of Erindale retaining its membership in OFS.

The No campaign was obviously satisfied with the outcome, particularly after being refused funding from SAC for the referendum campaign. Their campaign focused on misuse of OFS funds. They stated that of every dollar OFS collects, 81 cents goes towards paying salaries.

Erindale approves ECSU constitution

By STUART MEDLOCK

Erindale students showed their approval of the ECSU Constitution and By-Law during the referendum held last week. The final count resulted in 524 for, 60 against, and 34 abstentions.

The referendum was held in conjunction with the OFS fee increase referendum and two ECSU by-elections.

Considering the low percentage turnout for the OFS questions and the SAC by-elections in other areas of the university, the constitution was definitely the drawing point on the ballot.

ECSU President Rene Papin said, "the vote gives us a strong mandate when the constitution and

by-law is presented to the Governing Council. As well, it can be seen as a vote of confidence for the ECSU government and that puts us in a strong position when dealing with any future constitutional problems. The constitution will remain in the hands of ECSU."

Papin also confirmed that the college administration, including Principal Paul Fox, Vice-Principal Robin Ross and ECC Chairman Hugh Smith were satisfied with the outcome.

The referendum included the constitution and by-law as a package presented on the ballot. Only the constitution was presented and passed at the ECC, although the by-law was discussed.



Erindale residence students gather around in front of Colman House to barbecue all sorts of dead animals. The raccoon population at Erindale was reportedly markedly reduced after the event.

tion at Erindale was reportedly markedly reduced after the event.

Bragonier and Husak win

Dwayne Bragonier and Mark Husak were the winners in last week's ECSU by-elections. Bragonier takes over the Vice-President Administration portfolio and Husak that of Director of External Affairs.

Bragonier won by a wide margin, almost doubling the vote

on his closest opponent. He is a second year student who has been a member of the college football squad and an employee at the Campus Centre.

Husak won by a narrow margin of 30 votes. He is a fourth year English major and focused his campaign on three major issues:

Erindale membership in OFS, student discounts from local merchants, and attaining cable-TV for student residences.

ECSU President Rene Papin said that Husak's first assignment will be an investigation of OFS membership for Erindale, in light of the recent referendum.



Lylehurst, better known as the Principal's House, was the scene of a Wine and Cheese Party attended by the staff of Medium II. The house, here seen from behind, has a fascinating history and you'll be reading all about it in the coming weeks in this paper.

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opinion

Let's do it once again

The Erindale College Student Union has taken another step in its journey towards a constitution it can call its own. Last week ECSU put the constitution before students via a referendum and the document was overwhelmingly approved. However, in their eagerness to get the Constitution enacted, ECSU has taken some actions that, in the long run, will have the potential to be detrimental to the authority of the Constitution.

The most serious matter is the fact that during the referendum, signs were posted on the polling booths encouraging voters to vote "Yes". Now, it's very unlikely that those signs influenced the vote of a single individual but at the same time it is evident that they may have influenced one voter, or two, or three, or the two hundred and fifteen that would have changed the outcome of the referendum.

And the fact that one or two or whatever number of votes may have been changed is cause for concern. In an exercise as democratic as a referendum it is necessary that no such doubt be present, if the results are to be valid.

The other matter, although not so serious, is nonetheless significant. The rules ECSU established for enactment of the constitution were that it be passed in a referendum in which 20 per cent of ECSU members did not turn out last week.

If nothing else, this shows how difficult it can be to get one out of five students off their rear ends. But the rules were made beforehand and changing them after the game has been played doesn't strike us as being terribly fair. The college administration seems to have approved of this change of rules. As we said, this matter is not all that serious considering the overwhelming majority by which the Constitution was passed but nonetheless, in a referendum it should be that no such irregularities are present.

We do not at all mean to suggest that ECSU is trying to put one by the students. As stated at the beginning, the fault originates in the fact that they are eager to see the Constitution approved. To our knowledge, they have no evil intentions.

But since the Constitution will govern ECSU's of the present and the future, we would be much more at ease if the Constitution were once again put before students in another referendum. It would then be possible to lower the minimum turnout necessary to enact the Constitution. It would then be possible to see to it that no Vote Yes posters were on the polling booths. And it would then be impossible for anyone to claim that the results of the referendum could have been different.

United, we stand; Divided, we fall.

University of Toronto full-time undergraduates' rejection of the Ontario Federation of students' sought after \$1.50 per student fee increase has set the stage for two possible futures for the students of this university and this province. Unfortunately, both are undesirable and whichever one comes about, Ontario's educational system will be the loser.

The first possibility is that despite its rejection here, the OFS fee increase will be accepted by two-thirds or more of OFS members. If this occurs, then the increase will take effect at those institutions where it has been passed. As for the institutions where the increase was defeated, they will no longer be members of OFS.

This result would not be good for those places that have remained in or for those that have inadvertently been forced out. OFS and its members exist in a symbiotic relationship, and the departure of any will be to the detriment of the rest.

OFS will have lost much of its authority when it lobbies Queen's Park without the support of the province's largest university. The province's largest university will have little authority when it lobbies Queen's Park on its own. OFS and U of T need each other to work effectively.

The second possibility is that the OFS fee increase will be accepted by less than two-thirds of OFS members. If this occurs, then all present members will continue to be members but OFS will have to continue to operate on the \$1.50 fee it has received since its inception.

This would result in OFS being underfunded by students just as universities are being underfunded by the provincial government. An underfunded OFS would find it more difficult to protest government policies towards post-secondary institutions.

That is the situation we now find ourselves in. There is little consolation in the fact that we at Erindale voted for the increase. Those dolts on the St. George and Scarborough Campuses voted against it. And as we all know, decision arrived at democratically, although not always right, must be followed.

The final outcome, then, of this little drama, now rests beyond our control. We must wait and see what happens at the other institutions that belong to OFS. They alone will decide whether or not we remain members of the Federation. And even though both possible results are undesirable, it seems as though the second is slightly less so than the first.

And although we have no right to intervene in the affairs of these other OFS members, we can't but hope that when all the votes have been counted, U of T will remain a member of OFS.

"... there are many occasions in life when one must rely upon the opinion of others. That is the way of the world. And rightly too - how else could society continue?"

Henrik Ibsen, *Ghosts*



*This void
fills
a space*

medium II

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"If we are lesser beings, we are still, like you, living.
And, like you, because we are alive, we wish to survive."

Medium II is published once a week through the Fall and Spring terms of the Winter Session by the Erindale College Student Union.

Material for publication is selected by the Editorial Board which is annually elected by the general staff of the paper. It should be noted that opinions expressed are not necessarily agreed to by any or all members of the Editorial Board with the exception of editorials. Unsigned editorials reflect the opinions of a majority of the members of the board. Signed editorials reflect the opinions of those members of the board who have signed their names.

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A million people can't be wrong

Toronto Star

By RICK DOWNES

Every day in Metropolitan Toronto over one million people read the TORONTO STAR. It is Canada's largest newspaper and has endured the highly competitive Toronto newspaper market since it was founded in 1892. Today the TORONTO STAR is a wholly owned subsidiary of Torstar Corporation who, among other enterprises, own Harlequin Romance publications. While Harlequin readers are whisked off into a dream world of love and romance, TORONTO STAR readers can pick up a paper that reports the news.

It is difficult to criticize the STAR, especially when one grows up reading and delivering the paper. When I was young I read the paper backwards. Quickly flipping over the Eaton's ads on the final pages of the paper I devoured and loved the Comics, glanced at the Sports, turned to the editorial page to see Macpherson's political cartoon and then handed the paper to my Dad. I always thought it peculiar that he read the paper starting with the front page. I also recall the odd curse when I'd cut out feature stories for current events at school and then handed the paper to my Dad to read. More often than not I'd have to go to the corner store and buy another paper.

Reading the STAR became a habit. When I was in Montreal in the summer of 1976 and in Edmonton for a month in 1978, I



The Toronto Star newsroom is a hotbed of fast breaking news, views, shows and um....clutter. Ah well, a messy desk is part

of the criteria for becoming a successful journalist. You should see the desks of the Medium II'ers.

always looked for a TORONTO STAR. It was slick and professional.

Needless to say I was very enthusiastic when I went down to Number One Yonge Street on Wednesday, October 8 to look into the TORONTO STAR. Security formalities were bypassed in that a friend and fellow student who writes a column for the SUNDAY STAR escorted me right up to the editorial room. The TORONTO STAR has the world's largest editorial room and it is big. Sports, Entertainment, Family are all in their own sections within one huge room. It resembles a Woolco or a K-Mart store - a department store for journalism. Open 24 hours, this room burgeons with activity. Reporters and editors no longer

tap away on typewriters, but columns are manufactured on word processors, large TV screens mounted on typewriters.

News gathering is thorough. All the major co-operative press teletypes such as CP, UPI and AP are all represented on this editorial floor. One machine receives pictures by teletype. Backing the news gathering services is an enormous reference library that can be used by STAR personnel only. With newspaper clippings on tables, rows of reference books and darting reference librarians, the library looks used and brings to mind a messy desk.

Every day the editorial room churns and a newspaper is produced and put to the streets. Is the product worth the effort? For the most

part, yes. There is something for everyone who reads the STAR. News is neatly categorized into three sections, Metro, National and World. The front page usually has a smattering from each category as well as the beginning of a long feature article continued elsewhere in the paper. The feature in the October 8 paper was on how to cut your food bill. On the bottom of the front page is a guide to the paper and a brief synopsis of feature news stories. The news within the STAR is well reported and a regular Insight section is featured to go into greater detail on the important issues of the day. For example, the STAR recently had a full page article on the problems of Massey-Ferguson. The paper I evaluated dedicated one-half of the Insight section to acid rain.

The regular columnists of the

TORONTO STAR such as Joan Sutton (who recently defected from the SUN), Lotta Dempsey and Gary Lautens all add a human touch to the paper. The journalistic excellence manifested in these writers adds a great deal to the STAR.

The Entertainment section of the STAR gives a complete picture of the cultural offerings of Toronto. The STAR's entertainment critics are second to none. Gina Mallet as theatre critic has done well in living up to the reputation of the late George Cohen. Jack McIver (movies), William Littler (music), and Peter Goddard (rock, pop and jazz) always offer well backgrounded criticism when covering their particular areas.

Like all Toronto newspapers the STAR takes its sports very seriously. I would venture to state that the STAR has the best coverage of any Toronto paper and base this statement pretty much on the experience of Milt Dunnell and Frank Orr. All Canadian and American sporting events are regular subjects in the sports section. In addition several UK sports such as soccer are also covered.

The Family section is always filled with recipes, nutrition, food buys and fitness tips. Helen Allen's "Today's Child" is a regular column that has found homes for many of Toronto's young children and Rod Goodman's "Star Probe" has helped many consumers in their quest for satisfaction. The forlorn seek the advice of Ann Landers and the horoscope which are daily features of the STAR's Family section. Comics, which are still high on my priority of newspaper reading, are well represented in the STAR with a full page of some of the best "funnies" available to the North American Press. Children are encouraged to open the STAR every day in that the Starship section provides a space for education, children's word games and such.

The STAR presents a total picture of the news and happenings in Metro Toronto and caters to a total city audience. The paper is worth every penny of its twenty-five cent cost.

Letters

Submissions are invited for our letters section.

Unsigned letters will not be published. Names can be withheld upon request.

Longer submissions may be edited for space limitations.

A Rolling Stone Gathers Flak

On October 2, Medium II published a record review by Luciano Di Guglielmo of the Rolling Stones "Emotional Rescue," that should not go unanswered.

The gist of the review was that the Stones have become lazy in recent years because each successive LP lacked what the reviewer termed "...venomous music that afflicts the listener and leaves him grieving for more." Therein lies the very dilemma that the Stones have had to cope with for the past six or seven years. With "Beggars Banquet" through "Exile On Main Street," the Stones delivered more than anyone had expected and as a result, put themselves in the unenviable position of always having to top themselves each time out, and they knew that was not going to be possible anymore. As a result they suffered unfair and often harsh criticism for their efforts after "Exile." Instead of accepting the new material for what it was at that time, many people found it convenient to compare it to material they had recorded in 1968

or 1969. Because of their stubbornness or inability to accept change, many fans and critics missed out on some excellent music. This is the unfortunate state that Mr. Di Guglielmo seems to have fallen prey to.

The times during which songs like "Gimme Shelter" and "Street Fighting Man" were written, were very unsettling. You could feel the violence and intensity in the air and the music the Stones released during that period reflected those very feelings. It was that ability to record the times like a social barometer that placed the Stones above their contemporaries.

However as the band rolled into the somewhat even-tempered seventies the Stones simply asked their listeners to appreciate them as musicians, not as figureheads. They wanted to continue changing, growing and be allowed to do what they had started out to do - play the kind of music they liked, and forget about whether it was socially relevant, shocking, or whatever else that was expected.

In general Mr. Di Guglielmo's...

review contains a few fallacies and misinterpretations of the Stones' goals. For example: the band has been in existence for eighteen years now, not fifteen. Secondly, he states that "Gimme Shelter" was "a psychotic return to the breakdown of Altamont." In fact, it was more a study of a dream gone rotten. The youth did not hold all the answers to a better world. That this bitter realization surfaced at a Stones concert is only fitting, for Jagger and company were what they observed, and it was not the utopia many had believed it could be. Thirdly, he calls "Black and Blue" the "worst Stones album ever released - a practical joke on the suckers who bought it." The LP in question was a return to the Rhythm and Blues music that they had forsaken over the years. The very music that Mr. Di Guglielmo writes that made them the "greatest white blues and R & B band that ever was."

Finally, he dismisses "Emotional Rescue" as "downright depressing." It is a shame he can not enjoy a Stones record without

the violent overtones that he feels are necessary. The LP is full of the irreverence and sarcasm that has kept the Stones alive for almost two decades and which also assures them of a prominent position in the rock hierarchy of the eighties.

There is only one word to describe the Rolling Stones of the eighties - survivors. Through their eighteen years of existence they

have coped, not always successfully, with the constant pressures of being larger than life. They have been branded messiahs by some and outlaws by others, yet the nucleus of the band has survived and evolved. With the release of "Emotional Rescue" this past summer the Stones proved once again, that the energy, emotion and irreverence are still there.

Name withheld upon request

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medium II Performance

God's Greatest Stunt

By PETER STASIEROWSKI

It has been said that the devil is a master at getting a poor soul to do those acts that man considers wrong and yet enjoys doing. He can lie like a con man and still come up smelling like a rose when caught. He is always around but you only see his evil done in the work of others. If such is the case, then Eli Cross is the devil incarnated as the movie director in Richard Rush's new, long awaited film release *THE STUNT MAN* (Twentieth Century-Fox) at the Odeon Hyland.

The movie is one of those rare Hollywood productions that possesses a complexity that one never really understands. Reality and fantasy become one and the same and the ability to pass from one extreme to another is simply magical. The movie is filled with sequences in which reality is not always what it seems. And what better way to express this fact than by going to the grand masters of commercial illusion - the movie makers.

THE STUNT MAN opens with a young man, Cameron (Steve Railsback) being pursued by the police for some unknown reason. Cameron stumbles across a bridge and attempts to hitch a ride. An old but extremely well preserved Dusenbergs comes the other way and stops. As Cameron gets in, he is immediately attacked and thrown out. The car roars off, turns around and speeds back at the young fugitive. In a survival instinct movement, Cameron flings a metal object at the car and rolls out of the way. The car topples off the bridge and into the water.

The next moment, a helicopter appears from nowhere with a camera. Cameron had stepped into the middle of a movie set. He is spotted by one man in the helicopter and runs off once again. He later stumbles onto the movie set again when he rescues an old

lady that fell into the sea, only to discover that the old lady becomes a young and beautiful actress (Barbara Hershey). Cameron meets the man who spotted him on the bridge and finds that he is the director of the movie, Eli Cross (Peter O'Toole). Cross hides Cameron from the police, in return receiving a stuntman to replace the one lost in the bridge accident.

From that moment on, Eli Cross leads Cameron from one stunt action to another, each new stunt being more daring, more dangerous than the earlier. Cameron is being manipulated by Cross but he is oblivious of this fact until the end when it is too late. He tries various methods to escape but they all tend to follow Cross' desired plan. No matter what Cameron does, he ends up accomplishing the maniacal plot of the movie director.

However, the film is not as simplistic as that. It does not just revolve around the devilish director's manipulation of his stuntman. At times it even seems as if Cameron believes this to be true when in reality it isn't. No one is quite sure. Therein lies the complexity of the movie. At no point in the movie is reality what it seems.

There are also several different plots which intermingle within the storyline, adding to the complexity. There is the romantic affair of Cameron and Nina, the beautiful actress, both of whom are unaware of the other's secret past. There is the added feature of Cross' involvement in the affair, creating an explosive triangle.

There is Cross' obsession with 'fighting windmills' in a movie which deals with the negative aspects of war. He wants to present an anti-war statement feature, and will not stand for anyone trying to disrupt his plans. He goes for the macabre as well as the emotional, the inane and the philosophical to get his message



Disguising his identity by posing as a stunt double for a movie company, a young fugitive (Steve Railsback) undertakes one hair-raising stunt after another in "The

Stunt Man", both an entertaining look at movie-making and a drama about the conflict between reality and illusion.

across. Cross himself is an enigma, a man who on one hand has the uncanny ability to manipulate his workers to do his bidding, is on the other hand a dreamer, a man looking for something he's not quite sure of. He is a creator, a god who is able to make dreams and illusions come alive. "If God could do the tricks that we can do, he'd be a happy man..."

And yet, of all these plots and storylines, the best aspect of the film is that the audience is seeing a

movie about a movie being made. We are let in on the secrets of the movie industry, the special effects and, most interesting of all, the way in which the stuntmen are able to perform their daredevil acts. From this point of view, we realize that what we see on the screen isn't exactly what we are seeing. As Eli Cross continuously points out to his stuntman, "King Kong was three foot, six inches tall. He only came up to Fay Wray's belly-button."

Peter O'Toole, who plays the director, gives us a performance that is far above anything he has done in a long time, since his portrayal of King Henry in *BECKET*. He is right at home as Eli Cross, a man who commands respect and gets it. He is more relaxed than ever before and that only makes his portrayal of the devilish director crazier than ever because his looseness allows it. He explains his performance in this manner. "In the past I've waited years before watching my own performances. But here I broke a pattern. I saw the picture as soon as it was finished. You could say that's a measure of how good I feel about my performance..."

Steve Railsback, as the runaway criminal and new stuntman does another explosive performance since he first made his major appearance on the screen as Charles Manson in the movie *HELTHER SKELTER*. His intensity of the character portrayal comes out very quickly and the audience is drawn to him from the start. Along with the vivacious Barbara Hershey (whose only problem is that her legs can never be thought to be 80 years of age), the three put on a very dynamic performance. The performances are so stunning when you realize that they are performing twice throughout the movie; once for the movie in the movie and also for the audience. They have to put on a realistic, yet

characterized performance and they do.

THE STUNT MAN is a film that has had to overcome nine years of adversity before it was finally released. Producer Richard Bush had made his name in Hollywood with the commercial success of *GETTING STRAIGHT*. He was then asked to produce *THE STUNT MAN*. After working on a screenplay with Lawrence B. Marcus for nine months, he presented the product to Columbia Pictures. The script was turned down.

He took the script to other film companies but they turned him down also - the movie would be too complex for the audience they said. Rush spent six years trying to get financing for the script, in the process turning down opportunities to direct such films as *ROCKY*, *LENNY*, and *KLUTE*. He did direct *FREDDIE AND THE BEAN* though, and the commercial success of the show spurred him on to get *THE STUNT MAN* produced.

Rush finally received some backing, from Melvin Simon, and by 1978 was shooting the film.

In August 1979, *THE STUNT MAN* was given a sneak preview in Seattle. The response was phenomenal. The viewers gave it an excellent chance for success. Other sneak previews across the States garnered similar results. It became the biggest box office hit in Los Angeles. Twentieth Century-Fox finally purchased the distribution rights for the film. At the World Film Festival in Montreal, *THE STUNT MAN* walked off with the grand prize. Audiences had demanded the film, and after a nine year struggle the movie was distributed commercially.

THE STUNT MAN is one excellent production. Although a little long (129 minutes) it is filled with enough action, comedy, romance, and mystery to satisfy any movie-goer.



Fear of Heights is a reality for Peter O'Toole and Steve Railsback as they cling

to each other and still try to act calm before cameras.

A Live (Arc de) Triumph

By E.E. CZULO

One of the most catalytic live albums ever to be released came from Peter Frampton (formerly of Humble Pie), FRAMPTON COMES ALIVE has since sold over 12 million copies and is still selling (somewhere). Since that time, almost every group has attempted a live release somewhere in their history. From Led Zepplin to The Last Pogo, vinyl has tried to capture the raw vitality and excitement that is found only during live concert performance. Most of these recordings exemplify the inferior techniques of recording and/or the deficiencies of the band, unfortunately, and are junked.

Now and then, some band comes along and releases a live LP that fulfills their genius. The band is flying high, the tapes are rolling and Voila ... the epitome of technical recording reproducing the "live" quality that eludes most attempts.

It appears to be true on Supertramp's PARIS. On November 29, 1979 everything fell into place and a long awaited live double album set had been recorded in front of 10,000 or so screaming fans in France.

MOLD DESTINY

Not to rush themselves through production, Henderson and Pope took close to six months' time to mold the album's destiny. And now, almost ten months later, we have received a double album that falls into the acceptable category. Supertramp has come a long way and slowly reached the point where they can afford to release this type of greatest hits package.

The band never overdoes a track on the entire LP, but they had duplicated all previous studio releases. Through no real fault of their own, PARIS offers nothing new to Supertramp fanatics - it's just the same old song and dance. Somehow, when listening to this, you just feel like you are listening

to any previously released studio LP.

PARIS is the culmination of Supertramp's first decade, with the exception of YOU STARTED LAUGHING which was written for the CRISIS? WHAT CRISIS? album and was subsequently released as the B side for the single LADY

GREATEST HITS PACKAGE

Up to this point I have avoided mentioning any of the tracks or my feelings surrounding them. No longer shall I procrastinate. PARIS is nothing more than a live greatest hits package with an applause track and a few short and equally silly introductions. If you own any or all of Supertramp's studio efforts, you do not really need this one! I mean, what the hell for? It repeats almost every recognized song with the exception of one, it is the same stuff. You could easily put the ten bills away for something else. But if you're like me, you'll want this one to complete your collection. This is also a great starter LP if you do not own any of the keyboard dominated band's works and are interested in hearing a cross-section of their previous material. If that's the case, run out to your local vinyl disc dispenser and punch up this one.

From the opening harmonica's wail to the closing of the concert, again with the familiar wail of the harmonica from the song SCHOOL, this double album is practically flawless. It seems a shame that it was not recorded direct to disc and the group realized that perfection was in the making. It is this quality that astounds - rarely in a live LP does one find such clarity and with such consistency. This is indeed the epitome of live album recording.

One thing disappoints me



however. Supertramp has always drawn well in Canada. As difficult as it was for them to capture the European market, then American recognition, they have always received warm acceptance in Toronto and Montreal, as was the

case in the Western regions of Canada. As was the situation with STYX, Supertramp has attained the pinnacle of success around the globe.

All in all, PARIS is a good live greatest hits package. If you miss-

ed any of the concerts, here you go - and on vinyl.

Although it does not differ from their studio albums to any major extent the live quality is captured and reproduced with crystal clear accuracy.

Look Both Ways Before Buying



**NO
PEDESTRIANS**

By D. WALTERS

In the commercial world of budget conscious buyers and budget conscious record producers, record companies are turning from gambling on certain group's debut albums to producing albums with cuts by various artists (K-Tel in style but with a much better production system). Chameleon Records has followed this pattern with the release of the album NO PEDESTRIANS, a collection of new wave songs by several new up and coming groups. Local talent is being given the opportunity to show their stuff in an attempt to break into the record market. It's an ingenious method, both for the buyer and the record company.

NO PEDESTRIANS, although poorly produced (with respect to sound quality) does expose the listener to some good new wave. Several groups on the album have already released their own debut albums, but a few, like The Sharks, are on vinyl for the first time.

The major problem with virtually all the groups is that they are not yet ready for the big time. Like all new wave groups, these bands have something to say and want society to listen to them ... Now! Unfortunately, some, like ZR04, Tyranna, The Sharks, and The Secrets aren't refined enough to be taken seriously. Tyranna is probably in the worst situation because their cut, "Back Off Baby" has the potential to be a commercial success. It's just that

if that's all they have to offer, then they're due for a very short reign.

Arson is a group difficult to define. Their song, "We've Gotta Get Out Of This Place" isn't bad, a little reminiscent of the early Cars. However, the group has a sound that is more suitable to rock than to new wave. SS with their song "Working Girl" seem to be on the verge of making it. The sound is tight and well-rounded and the tempo is light.

The remaining two groups have the greatest potential for success. True Confessions have an excellent sound, especially in lead vocalist Julia Bourque. Their song, "Fourth Base", has all the necessary qualities to become a hit. The rhythm, beat and style have a uniqueness in them. The song is also listenable. Winston Hancock has two songs on the album, "Girls, Girls" and "Leavin' Tonite", both of which have a good new wave beat and a sound that is, in a positive way, typically new wave. Winston Hancock has the potential to be the Bob Dylan of new wave. His voice isn't the greatest, but his song lyrics are profound.

Many of the groups on the album need more seasoning. That's not to say that NO PEDESTRIANS isn't a good album. It is a fine collection of hope-to-be-great groups. The concept of NO PEDESTRIANS is first rate and hopefully it will continue. New talent needs a venue like this to get to the big time. Just one piece of advice - make sure that they're ready.

Nothing to lose nothing to miss

By AHMED EL AMIN

Toronto Free Theatre is presenting a rewritten Canadian play, "Nothing to Lose", which is being run until November 9. It is David Fennario's second play.

What one immediately notices is that director Guy Spring has paid careful attention to creating the atmosphere of Point St. Charles, the working class district of Montreal. Even before the play officially began, while people were scurrying to their seats and flipping through pamphlets, Claude (played by Denys Nadon) was cleaning his bar room. The management goon (Miguel Fernandes) was shooting a game of pool by himself in the corner. This provided a timeless atmosphere to the play which pleased me. It made it easier to settle into the play.

The play, depicting the plight of the working class, seems to have evolved from Fennario's own experiences at the Point. Indeed in the play he is represented by the returning writer, Jerry Nines (Jim Sorley) who greets his friends, the "survivors of the Sixties", with all the boyish enthusiasm he can muster. His friends, Jackie (Peter MacNeill) and cohort Frank (Lubomir Mykytiuk), are embroiled in a war against the union and

the local factory, Sunnybrook Foods. The bar drunk Chabougamou, played ably by Jean Archambault, keeps insisting too often that "the war's right here."

Murray (Michael Rudder), the well-dressed union pawn, tries to convince the workers not to strike. "You gotta come around more often, Murray," the workers tell him. The management goon tries to convince them unsuccessfully with his fists.

However, one is never too sure just exactly what it is that the boys are enraged over. This adds to a feeling of sketchiness to the play. Is it not enough money, is it too many orders or is it just a gripe against the work itself? It is a murky area of the play that ought to be cleaned up.

Sometimes during the play it is hard to believe that Nines is a writer. His part at times becomes, like his sunglasses, just an act.

Fennario also reaches for laughs with trite phrases such as "finger-licking good." The genuine source of comic relief is Chabougamou who, in a seemingly unwitting way, acts at times as an author mouthpiece. Cabougamou is a well acted, developed and sympathetic character.

A strength of the play lies in its



The Campus Centre without Fred Luk just isn't what it used to be. Here two regulars reminisce about days gone by. The Toron-

to Free Theatre is currently presenting "Oh, Where have ye gone, Freddy Boy?"

changes. In the old play the answer to the workers problems came from Jerry Nines (Fennario's ego). In the new play the socialistic message is emphasized when the answer comes from within the ranks of the workers in the form of Gros Gas (Jean-Guy Bouchard).

He suggests a sit-down strike where the workers take over the warehouse and tell the bosses to leave. Murray, giving up the estranged union, decides to join them.

One can see Fennario's cynicism as the well-meaning strike

becomes a "social experiment." This is a man who has indeed spent some time in the pubs and listened to the people.

To see the play one need only to go to a working class watering hole, and that my friends is a compliment.

Crawford Assaults the Public

By R. EASTMAN

Last Friday night the Blind Duck Pub featured the Terry-Crawford Band who are in what may be a crucial period of their career. They are now in the initial stage of an assault on the record buying public, designed to put them over the top. The band finally obtained

the much sought after long term recording contract (with RCA) and have just released their first effort simply titled "The Terry-Crawford Band."

On Friday night the group featured the album during the second of their three set show, and

audience response was at best restrained. However group manager Allan Katz had expected the subdued reaction. "The band is testing themselves against an audience who has never heard of them." While he admitted that featuring a large quantity of

original material is risky in a college pub, (where the audience is there mainly for a good rowdy time) he feels, as does the band, that if they are ever to break out of the bar circuit, they are going to have to show what they can do. Even if it means "showing something that maybe the audience isn't ready for."

The nucleus of the band is lead singer Terry Thorne-Johnson whose voice can best be described as a cross between Carolyn Mas and Pat Benatar. Her stage strutting and soaring vocals were the focus of the band's performance. Guitarist-songwriter Rick Johnson's crisp riffs complimented her vocals while drummer John Hannah and bassist Al Corbeil laid down a steady hard driving rhythm. Pianist Dale Saunderson rounded out the group's lineup.

As with most bar bands on the circuit, a large portion of the performance was made up of cover versions. During the first set the band had the patrons hopping with a sixties melody which included "She Loves You", "Under My Thumb", "Glad All Over" and about ten other golden moldies. While their performance during this melody tended to be rather mechanical and at times lacklustre, they made up for it during the second set when they featured their own material.

Although the band's debut LP has sparked some interest in Ottawa and Winnipeg, Katz confessed that it's still too early to judge how well the album will do. With the record industry still in a slump, it is clear though that the Terry-Crawford Band faces an uphill battle to gain widespread recognition and success.

The Army was no laughing matter until Judy Benjamin joined it.

★ GOLDIE ★ HAWN ★

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DISTORTIONS :

An irregularly appearing irregular perspective

By DOUG ALCOCK

Your humble reporter at Tedium II has obtained, at great risk to life and valued parts, the following transcript of next week's episode of "That's Impossible". As you are doubtless aware, this popular network shows scours the country for the weirdest things people have ever dreamed of doing and lifts these wackos from relative obscurity to a level of fleeting fame. It is felt that the following is valuable as a rare insight into the workings of "God-damn-willyalookitthat" style journalism which is gaining popularity at a pace governed only by the imaginations of its producers. Our transcript opens with the end of the pre-show briefing by the producer to his vacuous hosts

PRODUCER: Okay now, all you guys know what and who you're introducing and what they're going to do. I know none of you can count so I'll give you the summary. This

episode has 2 mortalities, 1 permanent injury and 3 survivors.

JOHN: But isn't that well below our average body count?

PRODUCER: Jesus Christ. You have been paying attention all these weeks - I thought all you were interested in were your teeth. I know the show isn't as flashy this week, but it's getting harder and harder to find enough whackos. One more thing, I told you all never to refer to the Projected Audience Acceptance Ratio as a body count or kill ratio. Remember this is a family show. Okay. Here we go. Face the camera and smile.

Opening Hoopla --

Theme Music--etc.

JANE: Good evening America and welcome once again to "That's Impossible"--the weekly hour of family entertainment where America's drive for the ultimate heights manifests itself in the most unusual ways.

JIM: Where did you learn those words Jane? Anyway folks, we've got a terrific line-up for you this week. Later on you'll see a slam-dunking midget, a bicyclist jumping the site of Evel Knievel's future mausoleum, and our continued coverage of the world's record attempt for snake sitting. As you know, Dan 'Snake-eyes' McNimmo has been locked in a glass cage with over six hundred of the world's deadliest snakes. He's doing splendidly and has been tete-a-tete with his sinuous companions for over six weeks now. Dan was pretty nervous for the first couple of weeks, but ever since a brief scuffle with a deadly pit viper four weeks ago, he seems to have

settled in well and doesn't seem to mind the snakes at all. He just lies in the corner of the cage, seemingly quite content. Indeed, he's refused all food or water for four weeks now-- hasn't even moved a muscle. We'll have exciting footage of this later, but now we'll go to John with our first feature of the evening.

JOHN: Thanks Jim. I'd like to introduce you all to Bart Bondage, well-known escape artist. Tonight Bart is going to be confined in a strait-jacket, handcuffed, wrapped in forty feet of chain secured with six heavy-duty padlocks. His legs will be shackled in leg irons and, suitably trussed, he'll be suspended by a one-inch nylon rope over a tank of man-eating sharks. The rope will be set on fire leaving Bart only two and one-half minutes to free himself and swing over to safety at the edge of the tank before that rope lets go. All ready to go there Bart?

BART: All set John. I'd just like to say that this was one of Houdini's favourite stunts, though the pool of sharks is my own addition. It makes it a little more dangerous but I'm confident I'll escape in time.

JOHN: Well you know what they say Bart - Don't count your chickens and all that. Now then, since you're all chained and padlocked, I'll just have our crew drag you up over the pool. Up we go now Bart, and good luck. ...There, all set. Now that we've got you hanging there, Bart, I'd like to ask you about these members of your crew who're standing around the tank with poles and rifles.

BART: Well, you see John, if anything should go wrong, they're ready to pull me to safety; or if

worst comes to worst, start shooting those sharks.

JOHN: I see. Well, we can't have that. It ruins the whole sense of drama - besides they might step in front of a camera at the wrong moment. GUARDS, GOT THOSE SUCKERS OUT OF HERE!

BART: WAIT A MINUTE HERE !!!

JOHN: Don't worry Bart. Can you so much as wiggle up there?

BART: I've got a little bit of movement in my hands.

JOHN: Good thing our producer anticipated that. Ladies and gentlemen, those men you see now are encasing Bart in shrink wrap so he'll be totally unable to move-- I'll bet not even Houdini himself could have gotten out of this one.

BARTH: But I can't move for christ-- Hey, what are those guys doing with those barrels?

JOHN: Another little surprise from our producer, Bart. Those barrels of food and fish guts are being dumped into the tank and look at those sharks go crazy, folks. Those little devils are HUNGRY! It's what the scientists call a feeding frenzy. Anything to say before we light that rope on fire, Barth?

BARTH: HEEELLPPPP!!! Don't light it you sons-of-bit-!!!

JOHN: We've got a contract, Barth. Light her up, boys! We'll cut to a commercial while that rope is burning and be back in plenty of time to see if Bart makes it or not.

Commercial

JOHN: Welcome back to "That's Impossible" folks. As you can see, the rope holding Bart Bondage over a tank of frenzied man-eating sharks is burning away, and WHOOPS!, there he goes! Look at

those sharks go even wilder-- nothing but blood and boiling water.. wait, there's a glimpse of Bart, still trying to get out of that shrink wrap while treading water and fighting off blood-thirsty sharks. As is our custom on this show, we'll have Bart back here next week if he's available, to tell us all about it. So as Bart Bondage goes under again, I'll turn over to Jim and Jane for the next stunt of the evening.

JANE: Thank you so much John. That was truly incredible. I'd like to remind our viewers that they shouldn't attempt this at home. Sharks need salt water in order to survive and it leaves a really nasty scum on the sides of your bathtub or swimming pool. Tell us what's next, Jim.

JIM: We've got a really interesting one next, Jane. Ron 'Run-Run' Reed, former track star in the 1926 Olympics and now unemployed, will attempt to prove that he is still faster than a speeding bullet. He'll be running in a specially designed track that allows no side-to-side or up-and-down movement for exactly 100 yards. The starter will be using a .44 Magnum loaded with high velocity explosive ammunition. He'll be standing, aiming directly at Ron's back, 10 yards behind our brave runner. This was set up so that there can be no doubt about who makes it to the end of the hundred yards first.

JANE: The starter's right behind him with a loaded gun????

JIM: That's right, Jane. Ron Reed will have a ten yard head-start on that high velocity bullet.

JANE: But, but, that's impossible!!!

JIM: You've hit the nail on the head, Jane. That's why we call this show, "THAT'S IMPOSSIBLE"!

Bowie no monster

By FRED DEA

David Bowie has gone the traditional route of the British pop stars. First he received acceptance in Great Britain with works like Alladin Sane and Space Oddity, before North Americans picked up on Ziggy Stardust.

Along the way Bowie has kept ch-ch-ch-changing. The Space Oddity gave way to Ziggy Stardust, who was replaced by the Diamond Dog, now Bowie seems to The Man Who Fell To Earth, as reflected in his last five albums, Station to Station, Low, Heroes, Lodger, and now, Scary Monsters.

In going through all these roles, Bowie has perfected just about every popular musical style. He preceded punk by light years with his version of Let's spend the night together on Alladin Sane. His guitarists, including the likes of John Lennon, Pete Townshend, and Carlos Alomar, are proven time and time again. Bowie mastered the keyboards under the influence of Brian Eno with the title tract of Station to Station and pounded the ivories with authority in TVC-15.

The point is that Bowie seems to have tried and succeeded mastering all forms of pop music. Bowie comes on like the true artiste, changing his style all the time as he learns, instead of being satisfied with the same sound, a situation that hopelessly mires groups like The Cars.

With Monsters, it looks like The Man Who Fell to Earth has gone full cycle, and has changed back

into the Space Oddity without really changing at all.

Scary Monsters still bears the Eno influence from Low and Heroes, although Eno did not collaborate with Bowie on his latest effort. You can bet that this disc will not receive extensive airplay, as has been the case since Young Americans, but this album has the same appeal as recent Bowie releases, as well as the much older Space Oddity.

Monsters doesn't contain any singles like TVC-15 or fame, which is just as well, since in those songs Bowie engages in what is tantamount in gimmickry. In a sense, though, this latest album is a bit of a disappointment since Bowie does little new or different in it. What could really be scary is that Bowie has stagnated.

This album has the same appeal as other recent Bowie releases, but that has been a limited appeal, with the result that none of his later works has been really popular.

Bowie occasionally is given to excesses, as evidenced by the Turkish and African influences in Lodger. Monsters has an Asian influence, obvious in the first track, It's No Game (Part 1). This song can best be explained with the quote "Nani go okkote irn ka wakara nai." In case the reader is not fluent in Japanese despite watching Shogun, that translates to "I really don't understand the situation.. but it's no game."

Overall the album is a safe bet for the Bowie fan, but probably a waste of time for anyone else.



JUST LOOK AT THOSE BLOOD-THIRSTY SPECTA--ER--SHARKS!

medium II

Sports

Sheridan shuts out Erindale

By FRED ABLENAS

Perhaps in the future, when a team is scheduled to play second place Sheridan Bruins, to save time that team should send one defensive lineman onto the field. In turn Sheridan should send their big running back Dave Rigg onto the field with a ball. The two combatants should square off, five metres apart at centre field and the Sheridan ball carrier should take seven runs at the lineman. Score for Sheridan if he gets by, one for the defender if he makes the tackle. Whoever wins the best of seven series will be awarded a 7-0 victory. Then both teams can go home.

As it was, Sheridan Bruins and Dave Rigg scored a 36-0 win over Erindale Warriors in the OSCFL game played at Oakville campus last Saturday afternoon in a drizzle.

Rigg, who is listed at 250 pounds on the scorecard, only scored one touchdown all afternoon but he carried the ball seven times on the Bruins' first two possessions when they ran up a 14-0 score. The workhorse for Sheridan doesn't have many fancy moves or finesse, he simply propels his massive frame in the direction of the enemy end zone until enough bodies get in his way to stop him, a sight reminiscent of insects hitting a car windshield.

The Warriors, their ranks decimated by injuries and attrition, played better than to deserve a doughnut, but this has also been the story in some previous losses.

Everton Lewis got Sheridan on the scoreboard when he caught a Joe Nealon pass behind the Warriors' secondary and trotted ten



metres into the end zone to cap a 54 metre scoring drive. Mark Steiman bobbled the ensuing kickoff to strand the Warriors at their own eight metre line and the third down punt gave the Bruins the ball at midfield.

Speaking of insects hitting a windshield, homeside fans saw Erindale strike back when defensive tackle Paul Maudsley stopped Bruin running back Bill Paul at the 19 metre line. After the loud thud which signalled the crash, probably the hardest hit of the afternoon, Paul walked off the field ap-

parently unshaken, but he did not return until the second half. Interestingly enough, the next play was a Nealon pass to Dave King, with Rigg eventually running the ball in from the one. Stan Skrch's converts made it 14-0.

Finally aroused, Dave Scivk got the Warriors offence in gear with the sweep to Mike Brown and the draw to Ron Clark. While Brown twisted and turned his way upfield, Clark would plough straight ahead in an imitation of Sheridan's Rigg.

In the second quarter Warriors had the wind on their backs but Scivk could not set up the passing game. A weak point gave Sheridan the ball at Erindale's 26 metre line. On the first down Dave King reversed and caught the Erindale defenders asleep on the right side as he entered the end zone, making it 21-0.

Ron Clark returned the shallow Bruin kickoff to midfield, then on the strength of Clark's running the Warriors got down to the Sheridan 26. Gambling to get a four metre third down conversion, Steve Shimano was handed the ball but was sacked to end the scoring threat. The Warriors' defence checked the Bruins with a Chuck Rice sack of Paul Burke, forcing

the Bruins to punt from where Shimano had been stopped.

Warriors ended up punting down to the Bruins nine metre line, but with Bill Paul returned to action the Bruins clawed their way to Erindale's 42. A key Peter Doublard sack of Nealon for a 16 metre loss forced a punt that gutsy Mark Steiman returned to midfield after breaking a tackle and running upfield instead of to the sidelines. An unsportsmanlike conduct penalty made it first down for Erindale on the Bruins 39 metre line.

Mike Brown lugged the ball on two tries to the 22 and Scivk made it third down and three to go when Clare Exelby elected to gamble and send in backup quarterback Ron Camillieri. Camillieri responded with a pass that Peter Doublard could not hang on to at the Sheridan seven metre line and the half ended with Erindale trailing by 21 points.

Erindale kicked off in the second half and an unnecessary roughness penalty left the Bruins on their own twenty metre line. The defence forced a punt but Erindale could not capitalize. Mark Steiman fumbled at midfield and Sheridan recovered the ball in good field

position, after being buried in their own end.

Despite the Bruins lapsing into their normal undisciplined style the Warriors had problems. After spending too long in the huddle and getting caught holding, the Bruins found themselves in a first down and 20 to go from midfield. On the next play, Nealon somehow escaped the clutches of Paul Maudsley and Mark Bond to pass to Mike Nealon, 20 metres upfield. Eventually Bill Paul penetrated the end zone, after being stopped by Warren Norwood on the first try. At this point it was 27-0. The major was not converted but Bruins got the point back when Mike Brown had troubles hanging on to a wide field goal attempt.

Late in the third, Warriors received the ball at their own 40. A third and three Steve Shimano reverse set the Warriors on Sheridan's 44. Camillieri passes the ball to Doublard and Shimano and a draw to Brown left the Warriors on the three metre line with a major needed on the next play. Mike Brown crashed into the end zone but he left the pigskin on the goal line and the Bruins recovered in a heartbreaking play as the quarter ended.

The Bruins ended up punting out of their end zone but a turnover by the Warriors gave them the ball on their 41. They ended up punting to the Warriors 20 metre line, and later were able to punt into the end zone for a single when they maintained field position by blocking a Roy Clark punt.

With reserve quarterback Dave Hall in for Nealon, Dave King swept in off tackle for a 14 metre touchdown to complete the scoring with 1:40 left on the clock.

WARRIOR WORDS: The Warriors dressed 28 players for the game ... Warriors were without centre John Bailey (wounded knee) ... Steve Shimano and Greg Phelan saw action replacing Peter Diab who was out for one game only ... Warriors record now stands at 0-4, they must win their next two games to have a good playoff shot ... Tomorrow the Warriors venture to Kingston to visit RMC Redmen ... Warriors relied heavily on the sweep and draw because a bread and butter play which had been practised all week didn't work when one back ran in the wrong direction.

SIDELINES

By FRED J. ABLENAS

Intramurals return to Erindale with the opening of the Flag Football season last week. This year a major rule change has come about with the elimination of blocking on the line, and the introduction of a five second count for the quarterback to get rid of the ball.

This change eliminates all but the incidental physical contact from Flag Football, and puts the sport in its proper perspective. In former years, the only physical contact allowed was on the line, even though protective equipment was not allowed. Of course it would have been absurd to expect the Athletic Department to supply shoulder pads and helmets for each game, especially since Flag Football existed long before Erindale had a varsity football team.

One might also argue that it was absurd to allow blocking on the line without protective equipment, but anyone making such a comment betrays his age or her ignorance of high school physical education classes. For the same reason that the College did not supply football pads to Intramurals, most high schools never supplied pads to physical education classes. The frosh fresh out of physical education in high school was accustomed to blocking without pads from his high school physical education classes, and therefore never questioned the logic of this illogical situation.

But the times they are a-changin' and this year's Flag Football commissioner, Ron Capone, has seen the light. Players are still going to collide with each other and goalposts, catch balls with their faces, and twist ankles on the turf, but no more will they throw blocks under the same conditions that the grid stars of yesteryear lost their faces (literally).

The five second count for quarterbacks to pass will completely change the complexion of the game. These rules really favour the passing game, and make Flag Football a lot like the pick-up games of football played on grassy fields all over. As a matter of fact, the only difference between the friendly pick-up games and Flag Football is that the latter is more organized, with set teams and referees.

Congratulations to the officials for having the guts to make a major rule change that should put the fun back into Intramural Flag Football. The greatest source of player frustration and lost tempers has been excised from the game.

Maple Leafs, Argonauts, Warriors and where they're going

By MIKE BORCSOK

October is one of the most interesting months for sports enthusiasts. It is the one month of the year that many sporting activities occur simultaneously. The Toronto Maple Leafs have just begun their 1980-81 season. The Canadian Football League is nearing a conclusion. Baseball is dominating the television programming and NBA Basketball is now in its early stages.

A similar situation is occurring on the Erindale Campus. After three weeks of tryout under their new head coach Ted Nesbitt, the men's hockey team is enthusiastic about the upcoming season. A strong asset to the team will be

their goaltending which should help them improve on their semi-final finish of last year.

The Leafs, after having suffered an embarrassing defeat in their home opener to New York, will surpass their finish of last year and will most likely survive until the semi-finals.

At Exhibition Stadium the Argos will probably battle against Hamilton for their final playoff berth. As usual, the Double Blue will lose.

The Warriors have also had their ups and downs this year. It now comes down to the last two weeks of Ontario College Play. A victory next week at Kingston over RMC may enable them to enter the

playoffs for the first time since their entry into the league. If not, the final match at Erindale on October 25 against the Seneca team should prove to be an interesting match.

Although the action may not be as polished as professional play, the inter-faculty teams are in many ways just as exciting. These sports offer students a chance to see their peers in competitive action. Although not professional, these players welcome fan support at games that offer free admission and a good time. Keep alert to events this fall by reading Medium II and checking the Athletics Bulletin Board.

Broomsweepers get ready for another year

By IVARD HENDRICKS
The Erindale Curling Club welcomes new members (beginners and veterans) and old to the premiere of the 1980-81 mixed curling season from 5:15 p.m. to 7:15 p.m. Friday, Oct. 10 at Humber Highlands. Interested students or staff are encouraged to sign up at the Athletics office bulletin board, or contact (especially if unable to attend this first meeting) Bruce Ward (house 67, 828-6619) or Matt Ebel (house 69, 828-6083). Return transport can be arranged if necessary.
The following is an excerpt of the curling rules and etiquette from the "Levak-Laderoute" Curling academy. There are four positions in the sport of curling. It is hopeful that interested participants will be able to select a position from the following:

The Code for Leads ...
Supplies cigarettes to the whole team. Combines with the second to supply refreshments to the third skip. Gets to the rink early to roll out the red carpet for his team. Tell the skip, at least 64 times each game, what a good curler he is. He also cleans off the skips rocks before he shoots.
... And the Seconds ...
Without waiting for instructions, automatically performs any of the duties that the lead has neglected to perform. Harasses the opposing skip by asking him senseless questions as he is walking up the ice to shoot. Walks across the ice every time the opposing skip or third are about to make a difficult shot.
... And the Vices ...
Praises the skip. Supervises all snow shovelling and towing in case the car gets stuck or fails to start.

Stands close to the opposing skip and vice when they are in conference and tries to learn their strategy. Drops salt prior to the shots of each member of the opposing team.
... And Finally the Skips ...
Takes full credit for all games won. Fairly distributes the blame

for all games lost between the second and vice, the lead being too insignificant to affect the game. Gives indistinct signals to his team when they are preparing to throw so that mistakes of the skip never become obvious to the spectators.
If the above rules and etiquette

seem rather discriminatory, that is because they are. Although the skips are the most important members on a curling team, they are still outnumbered by the other members. We hope that participants still interested will be at Humber Highlands on Friday afternoons.

Warriors 1980 remaining games

Saturday, October 18
Erindale at RMC
2:00 p.m.
Saturday, October 25
Seneca at Erindale
1:00 p.m.
Playoffs begin
Saturday, November 1



Members of the first Co-ed football match at Erindale- the Lounge and Graffiti Room

Co-Ed Volleyball

STANDINGS AS OF OCTOBER 12/80

DIVISION I					
Team	GP	W	L	D	Pts.
B	4	3	1	-	10
Eskimos	4	2	2	-	8
C	3	2	1	-	7
Alcoholics	3	2	0	1	6
A	4	1	3	-	6
DIVISION II					
E (Allnighters)	4	4	0	-	12
F	4	2	2	-	8
H	4	1	3	-	6
D	3	1	2	-	5
G	3	0	1	2	1

Flag Football

STANDINGS AS OF OCTOBER 8/80

DIVISION I					
Team	GP	W	L	T	Pts.
Sin City Boys	3	2	1	0	7
Skulls	1	1	0	0	3
Survey	2	0	1	1	3
RumRunners	1	0	0	1	2
Free Agents	1	0	1	0	1
DIVISION II					
Mucs and Ondacks)	3	2	1	0	7
Enforcers	1	1	0	0	3
Louderers	1	0	1	0	1
Graffiti Room	1	0	1	0	1
Canadians	0	0	0	0	0

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